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Vydání II. Auflage.

Příteli Ferd. Pečírkovi v lásce a oddanosti.

Jos. Suk



Meditace

Meditation

na

über den

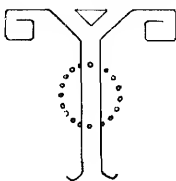
čaročeský chorál

altböhmischen Choral

„Svatý Václave.“

Pro smyčcové kvartetto
nebo smyčcový orchestr.

Für Streichquartett
oder Streichorchester.



114
5945

Nakladatelé-Verleger
FR. A. URBÁNEK a synové
v Praze, Prag,

vedle Národního divadla — neben dem böhm. Nationaltheater.

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Meditace **Meditation**
na staročeský chorál über den altböhmischen Choral
„Svatý Václave.“

Josef Suk. Op. 35.

Adagio, ma con moto. *sempre molto p*

Viol. I. *con Sord.*

Viol. II. *con Sord.* *p espress.* *sempre molto p*

Viola. *con Sord.* *sempre molto p*

Cello. *con Sord.* *sempre molto p*

Contrabasso. *pizz.* *sempre molto p*

poco

Při provedení v orchestru (s kontrabasem) hraje se viola a violoncello z hlasu * poznačených.

Bei der Orchesteraufführung (mit Contrabaß) spielt man Viola und Violoncello nach den mit * bezeichneten Stimmen.

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DEPOSÉ.

Ryli a tiskli Engelmann & Mühlberg v Lipsku. U. 1691.

First system of a musical score for five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. The music features a variety of note values, including eighth and sixteenth notes, often beamed together. Dynamic markings include *cresc.*, *dim.*, *molto dim.*, and *f*. A *mf* marking appears at the end of the system.

Second system of the musical score. It continues the melodic and harmonic development. Dynamic markings include *molto p*, *dim.*, *espress.*, *poco cresc.*, and *dim.*. The bottom staff includes the instruction *arco* and a *pp* marking.

Third system of the musical score. This system introduces *pizz.* (pizzicato) markings for the lower staves. Dynamic markings include *pp*, *ma poco espress.*, *poco cresc.*, *dim.*, and *arco*. The system concludes with a *dim.* and *pp* marking.

This page of musical notation is for a string quartet, featuring five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *cresc.*, *pizz.*, and *arco*. The tempo markings *molto p*, *molto p*, *molto p*, *molto p*, and *molto p* are also present.

dolce *dim. e sostenuto* *tranquillo* *rit.*

dolce *dim. e sostenuto* *dim.*

arco *dim.*

molto p *arco* *dim. e sostenuto* *arco* *p dim.*

dim. e sostenuto

a tempo (semplice e con moto)

Viol. I. *poco pp*

Viol. II. *dim.* *pp*

Viola.
(kvartett.) *dim.* *pp*

*** Viola.**
(orkestr.) *pp*

Cello.
(kvartett.) *pp* *dim.* *pp*

*** Cello.**
(orkestr.) *pp* *dim.* *pp*

Contrabasso. *pp*

ppp

1

[illegible]

pre serioso

poco stringendo

cresc.

cresc.

sempre f

sempre f

molto express.

cresc.

cresc.

[illegible]

rsfz
div.
non div.
col 8va bassa
sul G
ff marcato
sempre

più largamente

più pesante

11

First system of a musical score, measures 1-8. The score is written for a large ensemble, including strings, woodwinds, and brass. The tempo/mood markings are *più largamente* and *più pesante*. The dynamics range from *sfz* to *mp*. The time signature is 3/4. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings.

Second system of a musical score, measures 9-16. The score continues the ensemble. The tempo/mood markings are *poco rit.* and *lunga*. The dynamics range from *pp* to *ppp*. The time signature is 3/4. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings.

U. 1691.

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